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"The Little Stop Before the Words": Bildungsroman and the Building of a Colonial Discourse in Rudyard Kipling's "Kim"

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"THE LITTLE STOP BEFORE THE WORDS": BILDUNGSROMAN AND THE BUILDING OF A COLONIAL DISCOURSE IN RUDYARD KIPLING'S KIM

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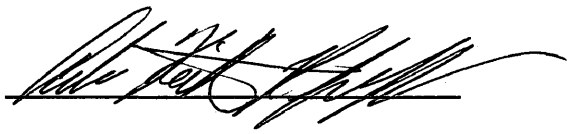

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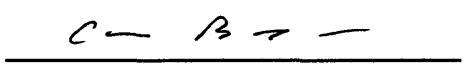
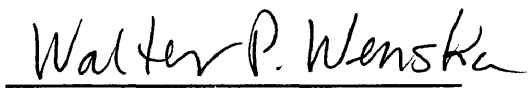


Chris Bongie



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ABSTRACT

Rudyard Kipling's Kim occupies a unique place in the English literary canon and in the career of its author. The novel differs from the author's earlier journalistic and short story writings on British India in both its scope and sympathies for the natives. While critics disagree as to the success, or legitimacy of Kipling's efforts, most agree the novel is, for its time, an original attempt to portray a more utopian vision of the British Raj and the relationship between the English colonizers and the native peoples of India. The author does this by chronicling the adventures and growth of Kim: a young, white boy, raised as a native, who travels throughout India interacting with a wide variety of its indigenous people, searching for a father figure and his place in the world, a sense of self. Kim's development is influenced by both the native world, personified by the Tibetan lama he befriends and serves, and the English world, represented by Colonel Creighton and the agents of the English Secret Service. Kipling employs the literary form of the Bildungsroman as a way of supporting the (neo-)Orientalist aims of his text: through his use of the Bildungsroman, he attempts to show that Kim can be educated in both the native and English cultures, and still mature into an autonomous, free-thinking adult, with both sides of his nature intact and at peace, a "first citizen" of a new utopian society in India.

I intend to examine how the novel engages in the narrative conventions of the Bildungsroman and the ideological tenets of "Orientalism," yet reflects both the increasing problems involved in sustaining the Bildungsroman or "Orientalism" and the antithetical relations of these two discursive strategies. While the brunt of my essay will study these two strategies separately, the final part will bring them back together to form a unified interpretation of the text and the methods Kipling employs in his attempt to create a new colonial space in India and a new hybrid self personified by his character Kim.

"THE LITTLE STOP BEFORE THE WORDS":

BILDUNGSROMAN AND THE BUILDING OF A COLONIAL DISCOURSE

IN RUDYARD KIPLING'S KIM

[Writing] is...like walking down the landscape of the self...
You find false trails, roads closed for repairs,
impregnable fortresses, scouts, armies of memory,
and impossible cartography.

August Wilson (Lahr, 50)

1. Introduction:

The Hybrid Nature of Kipling and Kim

Rudyard Kipling and his novel Kim (1901) occupy a unique space in both English literature and colonial history that separates the author and his work from previous Victorian writers and texts. Kipling and Kim mark the site of a possible new colonial space and a new hybrid self, which ambivalently emerges out of his attempted revision of two major literary concerns of traditional nineteenth-century novelists: representations of the space of the "Orient" and of the formation (Bildung) over time of a "unified self."

Kipling's relation to the space of the "Orient" is inseparable from the formation of his own biographical self under conditions of cultural hybridity: born an Anglo-Indian in Bombay, he grew up speaking both English to his family and Hindi to his caretakers—who named him (as he would later describe his creation Kim) "Little Friend of all the world" (Ricketts, 7-13). After this Indian childhood, Kipling's adolescence was shaped by his return to the "homeland," England, where he was formally educated until the age of sixteen, when he would return to work in India as a type of spy (i.e., a reporter), traveling and meeting all manner of people, Sahib and native alike—much like his greatest literary creation, Kim. Kipling would initially build his literary career on his knowing and exotic depictions of India and his portrayals of native and Anglo-Indian life and their tenuous intersections (often comic, but sometimes disturbing and violent). His fascination with India, and for that matter with

the adventures and growth of parentless boys, culminated in 1901 with the publication of Kim.

The originality of Kim is usually acknowledged by readers, even those who are generally critical of Kipling. Both admirers and critics alike have recognized that "the text of Kim is different from Kipling's early Indian work in so far as the text seeks to purge anxiety, fear and conflict from the encounter between Anglo and Indian" (Low, 266). This quest to purge the Anglo-Indian encounter of "anxiety," which necessarily involves a turn away from the "realism" of the earlier work and toward a more utopian representation of colonial relations, follows two separate but related trajectories: the spatial trajectory of Orientalism and the temporal trajectory of Bildung.

The first trajectory takes Kipling further into a discursive territory that his early works had already begun to explore: namely, through the terrain of what Edward Said has loosely defined as Orientalism, or the West's (in this case the British Raj's) discursive cataloging, defining and silencing of the "Other" (in this case Indian culture) for the purpose of both control and hegemony over the East. As Said observes, the West "sees" its superiority by orienting itself in opposition to the degraded East, creating a hierarchical relation of power/knowledge; this hierarchical relation is also, however, as Said notes, a mirror relation in which "the two geographical entities... support and to an extent reflect each other" ("From Orientalism," 132). Orientalism involves power relations that are also relations of doubling (or what Homi Bhabha calls mimicry), and this inextricability of "Self" and "Other" poses problems for the Orientalist project that Kipling will attempt to "revision" as advantages.

Said postulates that "Orientalism" is "a distribution of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical and philological texts"

("From Orientalism," 138). These texts seek to strengthen and affirm the superior position of the colonizer and undermine and fix the status of the native, by placing them in opposition to one another, with the Oriental "Other" described, defined, and enslaved by the West. Patrick Williams, paraphrasing Said, suggests that for the colonizer to maintain mastery—both linguistically and physically—over the "Orient," the "production of knowledge as power" and "the representation of the Orient and its inhabitants as static, unchanging, incapable of change," are of central concern to the colonizer (482). Orientalism seeks to "know," and consequently rule, the East, through caricaturizing natives as childlike, continually amazed, unaware of time, dishonest, while portraying white colonizers as mature, intelligent, efficient, honest. It seems clear that at one level Kim participates in these Orientalizing moves, yet at another level it complicates the hierarchies on which Orientalism depends: Kipling attempts to show his sincere empathy for the East by creating a more equal, utopian space. This would be a world that seems to value cultures equally, and that allows a character like Kim to move freely between societies and choose an identity, or form a sense of self, that would be a hybrid of both East and West. That this utopia will be retarded and unachievable due to Kipling's fixed idea of the continued need for the supremacy of English rule is also clear (ultimately, that is to say, he can't envision a space that is truly *post*-colonial), but its ambiguous presence in the novel nonetheless distances Kipling from his Orientalist predecessors. Kipling's double take on Orientalism—in which he both seems to be deploying and revising Orientalist tropes—is the first of this essay's two main concerns.

The second of its concerns—the second trajectory that Kipling pursues in order to purge his text of "anxiety"—involves Kipling's adoption, and adaptation, of the literary form of the Bildungsroman: a particular sort of novel that flourished in the nineteenth century and that attempts to depict the formation, education, and initiation

of a youthful character, usually a male, into the adult world of maturity and social conformity, thereby reaffirming the stability of self and society both within the novel and outside it. As for the complications that arise from Kipling's use of Bildung, these can be grasped by considering Thomas Richards's assertion that "Kim is a Bildungsroman in the service of the state" (23): Kim's personal development cannot be detached from the fortunes of the colonial state, and yet it is also (as we will see) essential to maintaining Kipling's utopian vision of a hybrid state of affairs that would somehow dissolve the hierarchies of Orientalism. Richards's comment needs to be read in the light of Franco Moretti's seminal work The Way of the World: The Bildungsroman in European Culture, which gives a general theoretical account of the Bildungsroman as a narrative that chronicles (and produces) the formation of an adult. A child (usually a male adolescent) moves over time from "youth" to "maturity," and towards a unified, unconflicted "self." The successful Bildung of the protagonist reaffirms the cultural assumptions and stability of the society that the character moves within and eventually conforms to (a conformity that is usually given its ultimate confirmation through the symbolic gesture of marriage). Moretti observes that the Bildungsroman seeks to resolve "the conflict between the idea of self determination and the equally imperious demands of socialization" (15). Moretti goes further in his dissection of the classical English Bildungsroman to point out that the genre is inherently contradictory, because in order for the individual to attain a unified "self" and the autonomy that comes with it, he must also conform to the status quo and the restrictions imposed on him by society. This contradictory genre and its explanatory/justificatory discourse arose as a "cultural mechanism capable of representing, exploring and testing th[is] coexistence" between the individual and the modern world (Moretti, 9). The collapse of traditional society and its transformation into the world of modernity, and the increasing mobility and interiority which result

from such "revolutions" in culture (movement to cities, political liberalization [democracy], freedom from economic pressures on the individual's time, education, individual contemplation, travel and adventure) are what made possible the emergence of this literary genre at the end of the eighteenth century (Moretti, 4).

Kipling's India, too, is a place where tradition is giving way to modernity (in the form of colonialism), so the Bildungsroman seems in some ways an ideal form to register Kim's growth. (It also seems, as we will see, an ideal form for containing the "adolescent" revolutionary moment of the Indian Mutiny and moving beyond the social unease that engendered it.) And yet Kim is not simply about the formation of a colonial self. The utopian dimension of Kipling's novel resists the successful emergence of an adult Kim (who would be a full-fledged colonial subject). Kim can only grow so much before he grows out of himself (the hybrid self that Kipling wants him to be) and into a mere servant of the state who, as Suleri suggests, would have become "synonymous with the information of empire" (115). Kipling's intentional use of the Bildungsroman thus leads to unintended consequences, with moments of tension and anxiety, both in the text and in the character Kim.

Kipling's novel is, in short, different from other texts of Orientalism, because it suggests the possibility of a utopian colonial space, an exotic locale where a productive confrontation and assimilation between races and cultures at times seems possible, as opposed to a simple hierarchical "distribution" of "Self" and "Other." And it is different from other classic Bildungsromans (such as Stendhal's *Red and the Black* or Dickens's *Great Expectations*), because it envisions the development of the self in terms of cultural hybridity rather than just colonial unity—even if, in the final analysis, it seems incapable of giving final form to either type of self (hybrid or colonial). While the literary discourses Kipling chooses to construct his utopia eventually undermine his project as a whole, moments of possibility still evince

themselves in the text, and that is what makes it something more than just another document from the "imperial archive."

I would like to conclude this introduction by turning to a particularly rich and provocative passage from the novel, in which an older Indian agent, Hurree Babu, instructs the novice Kim in the art of communication in the "Great Game": the covert world of spying and gathering information of the British Raj. Kim is taught how to "read" and speak in metaphor, by properly recognizing and critically interpreting "stops" between the words or gaps in conversation. Hurree Babu explains to Kim:

> "You say: 'Let me see the tarkeean.' Then I say: 'It was cooked by a woman, and perhaps it is bad for your caste.' Then you say: 'There is no caste when men go to—look for tarkeean.' You stop a little between those words, 'to—look.' That is the whole secret. The little stop before the words." (231)

The "little stop before the words," the linguistic pause or "silence" (the literal "—" between words) is the space where nothing is literally "said," yet if one is attuned to such "silence," it becomes the actual moment of expression, and hence conveyor of meaning (232). Hurree Babu is teaching Kim that the "space between" is the real moment of significance or truth, and it is this ambiguous space that Kipling draws to his reader's attention throughout Kim at the same time as he explores the more conventional spaces privileged by Orientalism. The utopian message Kipling here slips into Kim's lesson in the Great Game is that caste, or rather, social and racial distinctions and hence barriers, comes down to nothing in the presence of base human necessities, such as the need to eat. The status Kim enjoys as "Little Friend of all the World" enables him metaphorically to "eat with everyone." Kim's dual persona—as both English and Indian—creates a "space between" his two selves, and allows him the unique opportunity to move freely between two societies: the Eastern "Oriental" and, as it were, the Western "Orienteer." Kim insightfully

recognizes his own "in-between" position in the world of the text: "I go from one place to another as might be a kickball" (166). That Kim's real name is "Kimball" has more significance than one might initially observe, for he is metaphorically the "ball" that is "kicked" around between spies of the British secret service, players of the "Great Game"—to cite a term that arose in mid-nineteenth century British India to describe the overt posturing and covert machinations of the British and Russians in Central Asia as they vied with one another for territorial control and regional influence (Meyer, xxiii), and that is a useful one for Kipling, because its very "playfulness" disarms the fact that the "game" in question has the effect of suppressing and subjugating the natives.

Does Kim, as the metaphoric "ball" in the Great Game, enjoy an autonomy and individual nature (i.e., self) separate from the Game, or is it only through his use in the Game and in the larger scheme of Orientalism that Kim has meaning? And within the text, are there, as suggested above, moments of racial transcendence and connection between white and native, and moments of true learning, and therefore growth and maturity in the character Kim? I intend to examine how the text engages in the narrative conventions of the Bildungsroman and the ideological tenets of Orientalism, yet reflects both the increasing problems involved in sustaining the Bildungsroman or Orientalism and the antithetical relations of these two discursive strategies. While the brunt of my essay will study these two traditions separately, the final part will bring them back together to form a unified interpretation of the text and the methods Kipling employs in his attempt to create a new colonial space in India and a new hybrid self personified by his character Kim. In this way I will endeavor more accurately to locate Kim's place in the tradition of the Bildungsroman genre, as well as in a distinct moment in colonial history, the apex of a British Empire that

Kipling's text both celebrates and, perhaps despite itself, begins the process of deconstructing, of "unbuilding."

2. The Function of Orientalism in Kim:

(i) Double Spaces

In his Introduction to Kim, Edward Said suggests that the character of Colonel Creighton, both colonial official (army officer) and scholar (head of the Ethnological Survey of India), represents "the union of power and knowledge" (32). As such, Creighton is central to my discussion of Kipling's fraught relation to Orientalism and its project of power/knowledge. As the director of Kim's education, after Kim has been "rescued" from his existence as a "native" and recognized as a white subject, the Colonel has one main lesson for his young protégé: "There is no sin so great as ignorance." This lesson flows from Creighton's initial directive that Kim "not at any time be led to contemn the black men" (167). While such a message suggests a more empathetic view of the natives and thus demonstrates Kipling's utopian urges regarding racial harmony, the novel will show that Creighton's order is not for purely humanist reasons. As a Sahib, Kim's responsibility—the burden of his education—is to learn how to "know" and "master" the natives, and this knowledge is ostensibly "objective," not subject to the subjective bias of contempt. Creighton is a character that embodies *in* the text the omniscient Kipling "Narrator" *of* Kim, who shares with Creighton the voice of colonial authority. His knowledge of the native is total and, though he is a commander in the army, it is his reservoir of accumulated texts and experience, gathered from his various spies, that is the true foundation of his power. Even Creighton's seemingly modest acknowledgement to Father Victor regarding the lama's surprising offer to pay for Kim's education at St. Xavier's—"The more one knows about the natives the less can one say what they will or won't do" (159)—is

actually another clever and covert declaration of "knowing" over the native. Creighton, as the representative of colonial knowledge, can never be surprised, because he knows surprises are coming. And in terms of the education Kim will need to become a Sahib, Creighton's words ironically echo the lama's view that "to help the ignorant to wisdom is always a merit"(142), but with a subtle difference. Whereas the lama's directive is positive and motivated by selflessness, Creighton's directive is a warning to Kim, that his salary, position and even life are under threat, and motivated by the government's best interests. The "merit" Creighton will receive, if Kim receives an education, is the acquisition of a new spy to serve him and the British Raj.

In this section on the function of Orientalism in Kim, I will concentrate on Kipling's uses of certain spaces within the novel: notably, educational spaces (St. Xavier's, the Lahore Museum) and spaces of transit (the train, the Grand Trunk Road). Collectively these spaces signify Kipling's efforts to create an India within the novel that takes differences into account, yet allows natives and Sahibs to coexist harmoniously. I will begin with the colonial space of St. Xavier's, within which Kim is inscribed after being taken under Creighton's wing. The education that will be administered to him there is a conflicted one: on the one hand it serves to prepare him for the British secret service and his status as ruler over the natives, while on the other, it also serves to codify his knowledge of the native, so he can pass as one of them, which has the effect both of deepening his identification with them and of rendering it more false by theatricalizing it.

As far as the first goal of colonial education goes, Kim is made to understand that his education at St. Xavier's is to be the path by which he "shall soon be altogether a Sahib" (178). And while Kim seems to appreciate the fact that to be a Sahib is to have all the power in India, his final acceptance of his re-entrance into the

white world and need for an education is predicated on the knowledge he will be "employed" in the Great Game. This will take him back to "the Road" again—where he received his first education in the world, or what we might call his pre-colonial education—and by doing so, Kim's education will have the effect of restoring to him some of his childlike delight in "play." Zohreh Sullivan argues that "the appeal of the Great Game to Kim is its repetition of the purposelessness, mystery, game playing, and secrecy of his childhood games in the bazaars" (164). For Kim, the Great Game does not represent a political affiliation or ambition, but rather a "gateway" to adventure, a way of engaging in eternal "play." That he must pass though the "Gates of Learning" to enter the Game is clear, for he does not possess the ability to read, write or reproduce what he experiences, which are the key tools in the Great Games of espionage and Orientalism.

Sullivan suggests Kim's education is "an entry into language and into an understanding of the rules of culture that he must master through language" (162). Yet when Kim enters St. Xavier's, the text seems to hedge on whether it is the place of "real" education and Bildung for Kim: the Narrator makes the ambiguous observation that "'the Gates of Learning' shut with a clang" (171). The Narrator neglects to observe which side of the gates Kim ends up on: the phrasing leaves open the possibility either that his education *begins* at the school for Sahibs or that his true education (in native life) has *ended*. While the lama and Creighton both want Kim to be educated at St. Xavier's—though for very different reasons—the native agents constantly seek to help Kim back out onto the road and native life, suggesting he is predisposed to, or preternaturally formed and ready for, the responsibilities of a secret agent of the government. And this is where the second goal of colonial education becomes relevant. By dressing Kim as a "native," and dyeing his skin dark, the agents actively push Kim to act out a key component of Orientalism in which

masterful knowledge of the "Other" takes the form of an impersonation of that "Other": the desire to dress as and move among the natives undetected. Williams observes that "Kim himself represents the apogee of a particular incarnation of Orientalism—the Englishman who has such a mastery of Oriental culture that he can pass for one of 'them'" (487). This opposing pull of development, along lines of masterful occidental "Self" and impersonating Oriental "Other," effectively divides and complicates Kim's movement towards Bildung. Kim's urgent need, with the goading of his mentors, to "go native," is a familiar trope of Orientalism, but has the effect of retarding his movement towards a unified self—as will be explored in the second half of this essay.

St. Xavier's is a key space in the novel where the theme of educating the self intersects obviously with the spatial dynamic of Orientalism. Another such space of education is the one we are first introduced to in the novel, the Lahore Museum, or as the natives call it, "Wonder House." This is the place where one can imagine Creighton bringing his accumulated "heap of broken [native] images" (to paraphrase T.S. Eliot) to catalog and give meaning to the native culture, and it is the place where Kim first observes the lama and where the most obvious symbols and affectations of Orientalism occur in the text. The Museum is a place where "all [natives] can enter" since it "is the Government's house and there is no idolatry in it" (53). The "Wonder House" is India and its history in miniature, where natives have their own culture presented and represented to them by the English in a seemingly coherent, homogenized and linear whole. Said postulates that this is "the most familiar of Orientalism's themes—they [natives] cannot represent themselves, they must therefore be represented by others who know more" (Reflections on Empire, 206). The Narrator observes that "the Museum was given up to Indian arts and manufactures, and anybody who sought wisdom could ask the curator to explain"

(52). One such person seeking wisdom is the lama who, as a representative of native culture, is a "trove" to the Curator of the museum, which the Curator "purposed to take possession" of (60). The Curator's stated purpose is to "gather knowledge," and so he is later named "the Priest of Images," and in the course of his "teaching" the lama, he also becomes a "brother," a fellow holy man of sorts whom the lama eventually designates a "Fountain of Wisdom" for his ability to apprehend the art and images in his collection and "translate" them for the lama's enlightenment (55-64).

The text presents a world where the natives can only understand their culture through the eyes and interpretations of the Sahibs, and indeed the lama, in his excitement, hopes the Curator will be able to tell him where to search for his River (thus unconsciously establishing a similarity between the scientific project of power/knowledge and the religious quest for Nirvana). Williams argues: "One of the staples of Orientalism is that it is Europeans who provide Orientals with the first accurate descriptions and proper explanations of their history, religion, language, and so on" (487). This paradigm of a power to know bestowed upon the colonized by the colonizers is driven home when the Curator, with a "desire" to "acquire merit," gives the lama pencils, paper—"all good for a scribe"—and new spectacles, which allow the lama to "see clearly" (59). This moment of generosity is suspect on two levels: first, because the pen case the lama offers in return could be seen as the real reason for the Curator's "gift," since "the collector's heart in the Curator's bosom had gone out to it from the first" (60). The deeper, more sinister interpretation of the Curator's gifts is that the lama himself is being prepared to be a "scribe" of the state, churning out endless Wheels for the Curator, exotic curios for the "imperial archive." The lama is being "in-scribed" by the state as a native who sees "clearly" through the state's literal glasses, but whose native activities are now also transcribed through

the filter of the state's cultural definitions, assumptions and prejudices. Eventually, the lama will literally be replaced by text, actually becoming part of the museum's holdings in a sense: he will take the form of a book of Hurree Babu's ethnological observations and theories. The omniscient Narrator reveals, in a rare proleptic aside: "The Curator has still in his possession a most marvelous account of his [i.e., the lama's] wanderings and meditations" (213). (Along these same lines, at the end of the novel, the lama will be compared to "the stone Bodhisat...who looks down upon the patent self-registering turnstiles of the Lahore Museum" [336].) Whether this written record is straight from the Babu or further filtered through Creighton is unknown, but it has the effect of both negating and distorting the lama, just as it seeks to know and appropriate him—a fact that the text itself slyly suggests in the choice of the ambiguous adjective "marvelous" to describe this account, casting doubt on its veracity. Kipling's text is committed to these colonial distortions and yet is also perhaps self-conscious enough about their presence as to ironize them at one and the same time.

The closed space of the Orientalist museum is in obvious contrast with the more wide-open terrain of India itself—a geographical space that the text often attempts to homogenize. The space of India is given coherence, for instance, by the train, which is significantly mispronounced by its native riders as "te-rain": the train is a new modern space made possible by Western power/knowledge. Like the museum, it is another location where the text homogenizes the natives. As one of the native train travelers, the money-lender, observes: "there is not one rule of right living which these te-rains do not cause us to break. We sit, for example, side by side with all the castes and people" (76). Those on the train give hearty encouragement to Kim and the hesitant lama, urging them to climb aboard: "Do not be afraid. Enter! This thing is the work of the Government" (75). The text has the native bid his fellow

natives to "Enter!" into the work of the colonizer, "enter" into the world and rules of the British Raj, just as the reader "enters" into the project of Orientalism by reading the novel. The museum and train are presented as self-evident examples of the benefits of English rule over the natives, and as such they have the effect of depicting the natives as a homogenized and manageable whole: a sedate herd of the "Other." Kipling represents the natives as orderly, manageable, and generally content under the care and guidance of the state. This disguises the fact that the English maintain the balance of power over the natives by playing them against one another, using varying machinations (such as the spies of the Secret Service) and playing on differences of race, caste and class. Kipling turns these antagonisms into humorous, good-natured bickering between the natives of different ethnic or religious backgrounds, held in check by the English government, in the same way that the Empire holds together the chaotic multiplicity of its Indian provinces.

The fantasy of complete control over space, of course, is one that no one—much less a writer of Kipling's stature and sensitivity—could entirely believe in, and it is no doubt significant that little of Kim takes place in the colonial spaces of museum and train. Rather, much of the novel explores more *exotic* spaces (or "terrains") that double these colonial locations: the train is doubled, for instance, by the Grand Trunk Road. Deceiving in its seeming freedom from colonial power, and the utopian depiction of native life that attaches to it, the Grand Trunk Road, "the Great Road which is the backbone of all the Hind," is a space of imperial nostalgia. Apparently abandoned by the Sahibs because of the modern rail carriages, the Grand Trunk Road is a space that appears to predate the contemporary world of India in the text: it is native ("all castes"), slower ("the white breadth speckled with slow-pacing folk"), agrarian ("for the heavy carts—grain and cotton and timber, fodder, lime and hides"). There are police, but they are native and therefore "thieves and extortioners...but at

least they do not suffer any rivals" (105). And like the train, it features a heterogeneous—and yet paradoxically homogenized—mix of all the peoples of India. An old soldier observes: "All castes and kinds of men move here. Look! Brahmins and chumars, bankers and tinkers, barbers and bunnias, pilgrims and potters—all the world going and coming" (105).

But the text quickly reminds the reader that the Sahibs are in full control of the Road and the natives on it. When accosted by the native police for a bribe, Kim employs a fable to pass unmolested, and amazingly, in a country as old as India, the self-authorizing fable is of an Englishman and both his moral and political power:

> He [a native] took a label from a bottle of belaitee-pani [soda-water], and, affixing it to a bridge, collected taxes for a month from those who passed, saying that it was the Sirkar's order. Then came an Englishman and broke his head. Ah, brother, I am a town-crow, not a village-crow. (108-109)

Within the fable, the English represent true moral and political authority, while the native is depicted as both the corrupt swindler and as the duped "Other," exploited by his own "brother." It is not only rhetorical devices that help accomplish this feeling of the natives/"Other" being firmly in the grip of the sahibs/"occident," but visual ones as well. What do we find on the Grand Trunk Road that will remind the reader of the true power that allows this "river of native life" to keep flowing? Two apparently trivial but actually vastly revealing items: "rude brass models of locomotives" and "cheap toy mirrors" (110). First, the toy trains remind the reader that the British government has created a technology and a space (the "te-rain") where all natives, despite traditional antagonisms, can safely mix together, but only under the watchful eye and control of the government. Second, echoing the Lahore Museum, the toy mirrors raise the issue of the natives seeing themselves exactly as their rulers want them to be seen—as the "Other" (110): the "toy mirrors" have the effect of presenting the natives

in miniature—primitive and childlike, in need of Western trinkets in order to "see" themselves. What they see, playing with one another and comparing their other trinkets, is "brown arm against brown arm" (110): the mirrors do not serve to reveal individual differences between the natives, but rather to highlight their sameness, as well as their "Otherness" in confrontation with the white "arms" of the text (and Kipling's original reading audience).

It is on the Grand Trunk Road that one of the more notable inversions of native discord into imperial harmony takes place, when Kim and the lama, in the company of the widowed Sahiba, encounter a white District Superintendent of Police who, unlike the Sahiba's ragged train, is "faultlessly uniformed, an Englishman" (123). The exotic encounter between the Sahiba and the District Superintendent on the Grand Trunk Road is worth noting for the way it seems pointedly to serve the project of Orientalism, almost clumsily so with the Sahiba's observation regarding India-born Englishmen that "These be the sort to oversee justice" (124). With the comic flirtation that develops between the Englishman and the Sahiba, Kipling manages ironically to make a mockery of one of the traditional views of the Orient as a place of exotic-erotic adventure, and yet still have the exotic moment of erotic encounter, of occident catching a glimpse of the Oriental "Other." The widowed native shows her face, against native custom and to an Englishman no less, to which the District Superintendent responds with exaggerated erotic interest. In the tradition of the clichéd view of the West desiring the exotic East, the Englishman calls her (in a flowery language that masquerades as native discourse) "Moon of Paradise," "Disturber of Integrity," and "O Dispenser of Delights" (123-124). This humorous encounter is a clear break from the author's earlier fictional renditions of moments of erotic transgressions between white men and native women. In Kipling's first collection of short stories, Plain Tales From the Hills (1888), for instance, the

outcome of sexual encounters between the races is usually an hysterical condemnation and bitter turning away of the races in stories such as "Lispeth," or violent retribution in stories such as "Beyond the Pale." By subversively representing, through humor and irony, the cliché of the erotic-exotic encounter between the races, Kipling seems to attempt a reconciliatory representation of the possibility of physical contact between the races. But, it is necessary for one of the figures to be an "untouchable" native woman, precluding the possibility of a real moment of sexual transgression of the sort that one finds in early stories like "Without Benefit of Clergy." In this way, Kipling maintains the social convention that thwarts contact between the races, even as he attempts to critique and subvert it.

The "native space" of the Grand Trunk Road makes this sort of encounter possible. Another notable erotic moment in an otherwise highly sublimated novel also occurs in a "native space" that exists at a seeming distance from modern India: the house of prostitution where Kim is initiated into the Great Game by having his skin dyed a darker color and where he encounters the native woman Huneefa who, like India, is "huge and shapeless" (225). The "sacrifice" that follows is one of a displaced erotic-exotic sexual encounter between the occident and "Other;" and again, the native is presented as undesirable. Sex can only be present in the context of an insistent de-sexualization of the situation. Kim is even rendered unconscious for the metaphoric coupling, and therefore unable to remember its fruition. In effect, Kipling presents sex between whites and natives as a bad dream, and does it without white and native ever actually touching one another. Again, while Kipling seems to make a mockery of a staple trope of Orientalism, sexual transgression between the races, he subtly reinforces the taboo. Hurree Babu's warning to Kim that "Huneefa and her likes destroyed Kings," has the effect of turning this erotic experience into a

lesson of future avoidance of women and the "Other" in general (225)—and the space of its body in particular.

Kim's later rejection of the Woman of Shamlegh, the only appropriate female partner whom Kim encounters in the novel, is a clear indication he has learned his lesson well and will not sexually transgress the line of demarcation between occidental Self and Oriental "Other" (315). While appropriate in age and temperament, the Woman of Shamlegh is inappropriate for Kim simply because she is a native and he is white. And by reinforcing this ban on sexual contact between the races, Kipling in effect sabotages (as we will see in the second half of this essay) his character's movement towards a successful Bildung, by making it impossible for him to accept a native bride. In the end, Kipling cannot truly affirm the utopian message voiced by a native woman (another prostitute), who earlier in the novel had helped Kim darken his skin like the natives', that "love makes ought of these things [color]" (174). It seems significant to note that whenever Kim is dyed the color of the natives, a prostitute helps him. By placing Kim's racial metamorphosis both in the exotic and erotic world, Kipling is intent on portraying Kim's desire as taboo and inappropriate.

In the encounter between the Sahiba and the District Superintendent on the Grand Trunk Road, Kipling also introduces an Oedipal element that will have greater resonance at the end of the novel, by having the Englishman confess (truthfully or not we cannot know), that he was "suckled" by "a pahareen—a hillwoman of Dalhousie, my mother"(123). Again, the ambiguities of Kipling's language are revealing: the use of "my mother" here can be read in multiple ways. The Englishman may simply be addressing the older Sahiba, a hillwoman herself, as "[his] mother" as a sign of his deference or respect. It is also possible, however, that he is referring to the parahareen as his mother and therefore identifying the native woman who was his wet nurse as his mother. A grammatical ambiguity shadows forth the possibility of

the West embracing the East in both a familial and sexual context, which would bring to fruition Kipling's more idealized vision of a racially integrated India.

This ambiguity can also be found in the apparently unambiguous observation of the Sahiba that "these be the sort to oversee justice," another pitch for the "benevolent" and responsible colonial project in India, and again, from the mouth of a native. The Sahiba observes:

> These be the sort to oversee justice. They know the land and the customs of the land. The others, all new from Europe, suckled by white women and learning our tongues from books, are worse than the pestilence. They do harm to Kings. (124)

By "Kings," I do not think Kipling means just the small Hill Rajah(s) the Sahiba refers to in the novel. Kipling's argument is that such novice, insensitive and "unknowing" subalterns sent from England to help rule British-India do harm to the "British Kings" (or in this case, Queen Victoria), by mismanaging and thereby disrupting the Empire. At face value it seems as though the Sahiba is concerned with the native culture, but another reading emerges: Kipling is truly concerned that the rule of the British will be undermined by their own unsophisticated and ignorant agents. Kipling once again opens up a space for multiple readings, but in this instance, instead of ushering in the possibility of integration, he diffuses it by ensuring there will be no intimacy between the races. If Kipling's remedy for the "harm" that the Sahiba speaks of is to have the native happily ruled by whites born, bred, and educated in India, within the literal and figurative "bosom" of native culture, then he is grooming Kim to be the ultimate cog in the colonial machinery: a Sahib who loves the natives and whom the natives love, but one who will never be "one," (i.e., intimate) with the natives. Here we have yet another instance of the way in which as Gail Low observes, "the novel's empathetic vision is produced alongside its anxious reinforcement of the racial divide" (201). While Kipling seems to argue that racial discord, or "ignorance," will do

irreparable harm to the Empire, his underlying conceit is that racial mixing is untenable, even in his utopian colonial space. One might, indeed, infer that for Kipling, it is the total exclusion of sexual racial mixing that makes possible his utopian vision of India.

As seen with the Sahiba's comments about those Englishmen suckled by Indians, an uncomfortable trait of the novel is the way in which it seeks to dismantle clichés of the Orient, while at the same time subtly rebuilding them on the same foundation upon which they were originally based, creating a nostalgia for the Empire, voiced and desired by the natives. The most strained trope of Orientalism in Kipling's novel is its underlying imperial nostalgia. The Orientalist disposition of space is inseparable from a particular representation of time: not just the hierarchical representation of time implicit in the confrontation of a "civilized" modernity and a "barbaric" or "savage" world of tradition, but also the specific representation of historical episodes such as the Indian Mutiny of 1857. When Kim, for the sake of entertainment and to place himself as a "knower" of secrets, mimes Colonel Creighton's orders to mobilize the army to deliver, "not war," as Creighton stresses, but "punishment" (85), to the rebellious native princes who are aiding the Russians, he opens up the memory of the native uprising alternately called "the Mutiny" by the British, or the first "War of Independence" by future generations of Indians, and defined by one historian as "a deep wound upon the Victorian psyche...a challenge flung in the face of the comfortable British assumption that sound and efficient administration was enough to keep imperial subjects content, or at least uncomplaining" (Judd, 66). The Colonel is so exact in his classification of the use of the British-Indian Army against the natives, speaking of their "punishment" (Kim later translates or corrupts the word into "a chastisement" [96]) in terms one would use to discipline children, that he in effect makes children of the natives. But the real

moment of textual strain comes when the Rissaldar (i.e., old native soldier), interested in the doings of the army and more specifically the commanders of the army (i.e., white rulers), launches into a nostalgic monologue centered, oddly enough, on the Mutiny. The Rissaldar joins the lama and Kim on their journey onto the Grand Trunk Road, and when the lama queries him as to why he has brought a sword—which, even for "loyal" natives like the old soldier, had been outlawed since the Mutiny—the question has the visual effect of again making the native "childlike" (as "childlike" as the lama asking the question in this case): "The old soldier looked abashed as a child interrupted in his game of make-believe" (100).

Through the Rissaldar's comments, Kipling invokes a powerful tool of the colonizer and the project of Orientalism: an appeal to the "good old days" of colonial rule. This time of nostalgia creates an unambiguous space for the Western imagination, in which differences between occident and "Other" were self-evident, English rule unquestioned, and everything was clearer and more knowable. Orientalism does not only look forward to a time when what Richards calls the "imperial archive" will be filled by the power/knowledge of the West, but also back to a time in which that power/knowledge was seemingly more secure. But making a native the medium through which the text explores the nostalgia for a time before the Mutiny complicates this narrative move. While the Rissaldar refers to the Mutiny as a "madness," and the lama names it the "Black Year," at the same time the old soldier yearns for that time when he was young, powerful and was given the proper amount of respect for his service to the British government. The respect the Rissalder enjoys from other natives is predicated on the respect that the white men give him (99). The text has the native conclude that the "madness" was the fault of the army (natives), and when the Sahibs came "from over the sea and called them to most strict account," the "chastisement" is deserved. The "loyal" native—loyal to the British

Raj—is also deservedly given a "recompense" in the form of land, money, the "Order of Berittish India" and finally, and most importantly, the continued acknowledgement of the white man (100-01).

This is Orientalism at its most obvious, but also at its most subtly insidious: voicing a nostalgia for the imperial past, a nostalgia felt not by the colonizer, but by the native, who centers his nostalgia on a moment that for most of his countrymen is an attempt to re-write their own history through revolution against their colonial masters. The text portrays the old soldier's ultimate betrayal of his people as a moment of great sympathy and empathy for the white man. And while I think most critics are correct to point to this particular episode as the most nakedly engaged in the project of Orientalism (so much so, that Edward Said concludes in his introduction to Kim, that it is a "profoundly embarrassing novel" [24-27; 45]), I would suggest that Kipling was not totally blind to the stress of credibility his novel faces at this moment, but rather, he was trying to direct attention away from the moment, however ineffectually. If the author had wanted merely to be silent on the subject of the Mutiny, he would have conformed more closely to the silences Orientalism imposes on the "Other" and on revolutionary moments that put its mastery into question. Moretti's assessment of the novel of Bildung seems appropriate when discussing this aspect of Kim: "though born declaring it can and wants to talk about everything, [it] chooses as a rule to pass over revolutionary fractures in silence" (52). In his attempt to heal the psychic "wound" of the Mutiny, Kipling participates in this silence, but (as my earlier discussion of the "little stop before the words" suggests) also allows it, ambivalently, to speak.

One feature of the Rissalder episode discussed above, and a trope that recurs throughout Kim, is the depiction of the natives as "childlike." The colonized space of the Orient is also a space in which the time of childhood can be recovered.

Sullivan has suggested that Kim is a testament to Kipling's attempt to reconcile his nostalgia for India with the realities of the British Raj. Sullivan observes:

> It captures both the fear of loss and the nostalgia for a lost Indian past, a lost dream of possibility for an eternal childhood in an imagined India, a fantasy of integration between the oppositional roles of the colonizer and colonized and of the master who rules and the child who desires. (148)

This is a central way in which Orientalism privileges the logical, rational knowing West over the emotional, spiritual, uncomprehending childlike East. The lama is forever crying after Kim "where is my Chela," like a lost little boy—the elder, his wisdom notwithstanding, seemingly dependent on an adolescent for care: food, direction and protection, and constant company. The other natives—save for those in the employ of the British secret service—are equally lost, uncomprehending and, eventually, childlike and servile, when confronted with Kim's mastery of language, his unmatched aptitude for understanding and his ability to best any native whose path he crosses.

The most powerful "weapon" in Kim's arsenal is his knowledge (though small at first) of the secrets of the government. As touched upon earlier, even the Rissaldar quickly extends to Kim, despite his appearance as a ragged Hindu child, the privilege of equal treatment and eventually the respect he might normally show a commanding officer, due to Kim's superior knowledge of the upcoming war. It is during this episode that Kim is elevated from "Friend of all the World" to "Friend of the Stars" (96). Even as Kim moves about, interacting with natives in a seemingly democratic fashion, he is constantly given the upper hand in knowledge and argument, leaving them docile, servile and amazed—a sense of wonder that the text constantly deploys to maintain mastery over the native. The Lahore Museum and Lurgan Sahib's home are aptly named "Wonder Houses," as they "amaze" the natives with their individual

holdings. And by depicting the natives in an almost constant state of amazement, the novel continues the Orientalist tradition of representing India as an exotic, irrational world, its natives trapped in a perpetual adolescence due to their inability to understand and control the world around them. It is quite telling that the lama is continually declaring "this is a great and terrible world" (98), usually after Kim has revealed something new about himself or the world around him. The lama's refrain has the effect of making Kim, the actual child, the teacher of the childlike holy man, which makes little sense, as the lama managed quite a long journey before meeting up with his chela, and continues to successfully navigate India on his own when he is separated from Kim.

The more Kim knows, the greater his power, and yet also—in line with the nostalgic dimension of the text—the further he gets from the initial state of contentment that characterizes him during the early sections of the novel, during his first rambles with the lama along the Great Trunk Road, "along the stately corridor, seeing all India spread out to left and right." This will be the idealized exotic *and* colonial space that Kim will yearn for and attempt to escape to for the rest of the novel. It is equally noteworthy that it is at this moment that Kipling strikes Kim, for the first time in the novel, dumb: "Kim felt these things, though he could not give tongue to his feelings" (111). Too much is at risk for Kim to give voice to his "native heart," and desire to remain among the natives, and so the text silences him, and he and the lama continue to wander in the "happy Asiatic disorder," where time and discipline is of no consequence. That is, until they walk smack into the time-driven, strictly regimented order of the Mavericks and the British Army, and run up against Kim's destiny: namely, to be more fully appropriated and put to use in the British Raj. As indicated earlier, Kim's first stop on the way to maturity as a Sahib is school, that colonial space with which this discussion began, and to which we must now return in

order to explore the function of a different type of "space" in the text: the space of *writing*.

(ii) Double Writing

Kim's education at St. Xavier's is "note-worthy" for its limited purpose: to make a "scribe" of Kim ("a copier"). The text privileges the English for their ability to copy, and Kim is the most privileged of all, for his preternatural ability to "copy" the native. But as a complement to his gift for mimicry and disguise, of all the skills acquired by his "specialized" education Kim recognizes the ability to "write" as the greatest. The Narrator observes: "this was magic worth anything else—he could write. In three months he had discovered how men can speak to each other without a third party, at the cost of half an anna and a little knowledge" (173). It is important to recognize that Kim connects his "function" as a scribe with his English identity. Kim explains to the lama: "[I] am a scribe, when I am a Sahib, but it is set aside when I come as thy disciple" (239). This newfound skill allows Kim to dispense with the "letter-writers" of the bazaar, who are an imperfect "medium" through which to communicate, because of their lack of secrecy and inability to "duplicate" the message of the sender. The Narrator ironically observes: "He [the letter-writer] was, by virtue of his office, a bureau of general misinformation" (163).

Written by a man who identifies himself as "Sobrao Satai, Failed Entrance Allahabad University," the lama's letter to Father Victor, concerning the payment of Kim's education, is an exceptional example of the failure of "translation" and the corruption of communication associated with such native scribes. The Narrator reflects: "The lama would have been more annoyed than the priest had he known how the bazaar letter-writer had translated his phrase `to acquire merit'" (154). The players of the Great Game make use of "letter-writers" to communicate with each other, but do so through code or metaphors that disguise the true meaning of the

letters. Kim's "education" is recognized as developing quickly when he sends a letter to Mahbub Ali in the "manner of a letter-writer" (i.e., in the manner of the inexact native), and by doing so, effectively disguises the real subject matter of his message (176). It is through the metaphorical language of the Great Game that Kim becomes part of the state apparatus for controlling the natives.

Communication in the Great Game is conducted both verbally and textually through metaphor. The language of the English spies is a linguistic system by which only those versed in the Game's language—understanding what and how the "sign" signifies—will be able to interpret, or break, the subsequent "code" and respond to its underlying function, rather than its explicit meaning. Even before his entry into St. Xavier's, Kim intuitively understands the doubleness that writing makes possible, and the way true knowledge may depend upon correct interpretation of signs—as we see in the episode of the delivery of the message of "the pedigree of the white stallion" from Mahbub Ali to the Sahib whom Kim will eventually come to know as Colonel Creighton; Kim intuits that this has significance greater than its literal meaning, and his decision to observe "the visible effect of action" when the Colonel reads and interprets the message confirms his suspicions (84). However, despite his natural inclination to the Game of spying and its indirect method of discourse, Kim is initially ignorant of the true meaning behind the metaphoric language spoken by the senior agents of the Great Game. When Mahbub Ali petitions Creighton to take notice and appreciate the value of his "horse...young stuff coming on made by Heaven for the delicate and difficult polo-game" (156-157), unbeknownst to Kim, it is an "advertisement" of his potential as an agent in the Great Game. Such metaphorical language proliferates in descriptions of Kim: fellow spy Lurgan Sahib, for instance, will later refer to Kim as a "jewel," when testing his strength and ability to participate in the Game (202). (Lurgan Sahib is also a "healer of pearls"—a man who can cure a

pearl that has lost its color; and as such, his teachings to Kim, and Kim as "jewel," take on a racial aspect.) There is nonetheless something fetishistic about these verbal appropriations of Kim: just as Creighton suggests Kim fetishizes the "Red Bull" of his father's regiment—recognizing the importance of the symbol, yet not comprehending what it stands for—so too do the other characters in the novel fetishize Kim, transforming his reality into a symbol that threatens to become his only reality. In other words, Kim become in the eyes of the secret service members merely a catalyst in the Great Game, unchanged by his experience, but useful as a changeling, or trickster, for the effect he can have on the espionage needs and goals of the British government: the agents see Kim merely as a conduit of information, rather than a creator of original knowledge who could thus lay claim to a unique personality; his fellow agents would prefer Kim to suppress his "Self," and subsequent individual development, in favor of the state.

Part of mastering the language within the Great Game is knowing not merely what to say but when to be silent. Kim allows himself to be co-opted into the *Secret* Service for the adventure and for the greater access to the "secrets" he so loves and can use for his own devices, but he finds that in becoming a spy, although he enjoys the company of the privileged men who work secretly for the government, he must give up his voice, and instead hoard and pass along information, but never reveal or utilize it himself. While Creighton stesses the importance for Kim to be able to memorize information and reiterate it accurately at a later date—a lesson Kim practices under the tutelage of Lurgan Sahib through the "Play of the Jewels" (204)—he conversely cautions Kim: "Much is gained by forgetting, little brother" (168). Lurgan Sahib repeats the warning: "I think there is a great deal in you; but you must not become proud and you must not talk" (209). There are many such conversations, along with veiled and fairly straightforward threats of death, between Kim and his

"Government Fathers": Creighton, Mahbub Ali, Lurgan Sahib, and Hurree Babu. The Great Game enforces a deadly control on language, in the greater project of Orientalism, preventing its participants, such as Kim, from speaking their mind, and further concentrating and fortifying the colonizer's reservoir of knowledge.

Knowledge is the central commodity of the Government (run by ethnologists such as Creighton), and must be guarded from the native, even if he spies for the Secret Service. Mahbub Ali tells Kim: "News is not meant to be thrown about like dung-cakes, but used sparingly—like bhang" (183). Further, Mahbub Ali advises/warns Kim to be more selective in those people to whom he reveals information, rather than telling stories to every village or fellow traveler that he encounters along "the Road." In effect, Kim should only "report" to his superiors. Mahbub Ali lectures: "Very foolish it is to use the wrong word to a stranger; for though the heart may be clean of offence, how is the stranger to know that" (191). A text filled with misunderstanding and the misreading of metaphorical language, Kim suggests the instability of language and communication, and teaches the "rules" one must know in order to be able to interpret properly.

And yet these interpretations also clearly exceed, or fall short of, the status of knowledge: as interpretations, metaphors, they undermine the project of knowledge upon which Orientalism depends, and they ensure that the "truth" will always be in some important sense a secret, one to which even Kim's secret service "fathers" may not have total access. The instability of language and communication puts into question the stable foundations Orientalist discourse assumes it is built upon, and this instability is constantly alluded to in the novel.

For instance, it is an interesting aspect of the lama's singular "search" that it is precipitated by his realization that the written word is corruptible. He explains to the Curator:

> The books of my lamassery I read, and they were dried pith; and the later ritual with which we of the reformed Law have cumbered ourselves—that, too, had no worth to these old eyes. Even the followers of the Excellent One are at feud on feud with one another. It is all illusion. (57)

Seeking direct experience, by traveling to the four "Holy Places" of Buddha, the lama's search is ironically based on the very writings he finds empty of meaning, due to their instability in the hands of multiple readers. Rao suggests: "All this book knowledge, resulting only in conflicting interpretations by different priests because of their own egotism, he has come to recognize as being merely illusion and vanity—'Maya,' as he calls it" (134). Nevertheless the lama privileges his story of the "River" as a "true thing" (57)—an indisputable fact—because it is written, and he has read it. Such reliance on "textual evidence," to defend an argument or legitimize a verbal claim, is a common occurrence in the novel. (For instance, when the lama gives Kim over to the keeping of the English clergyman after the discovery of Kim's "white" identity, the lama ironically relies on the written word to confess his own failure to follow the "Way": "He quoted an old, old Chinese text, backed it with another, and reinforced these with a third" [140].)

Another example of instability of language worth citing here involves Hurree Babu, a note-taker and aspiring "Fellow of the Royal Society," who frequently refers to texts, such as the Government's books, to lend authority to his remarks. He supplements his disguises with "papers," testimonials tricked out of unknowing dupes such as the Russian spies (330). These written documents explain who he is, and in a sense, who he *is not*, by reinforcing the stereotype of a bumbling, servile, duplicitous "Bengali" and yet complicating this Orientalist trope by obscuring his complicity with the British; as an undercover spy of the government the Babu has the uncommon ability to "disguise" himself as precisely the popular cliché Kipling is

making an effort to critique and subvert, or at least modify for the purposes of his new vision of the Orient. The Babu also refers to scholarly journals to defend his opinions, as well as articles he himself has written and that, ironically, have been rejected for publication (229). When explaining to Kim his membership in the secret society of the "Sat Bhai-Seven Brothers," the Babu's subsequent suggestion of the existence of the organization is questionable at best. He claims: "It is popularly supposed to be extinct Society, but I have written notes to show it is still extant. You see, it is all my invention" (231). The Babu's claim of "authority" rests on "written notes," the value of which is indeterminable, and may be a product of his imagination ("invention"), rather than a literal fact. Since the Babu's "testimonials" are of dubious authenticity, involved as he is in the secrecy and misdirection of the Great Game, trust in the authority of his "notes" is seriously undermined. Yet despite the instability the Babu causes for meaning and the text as a whole, once again he is working for the cause of "Orientalism," by having the British secret service members run under the guise of a "Native Secret Service," one that supposedly is working to undermine the British, but actually does not even exist. Not only does Kipling refuse to give material substance to any organization of native resistance, he mocks the idea by using it as a cover for the British Secret Service. The irony of course is why would there be need for such a government spy network, which disguises itself as its native enemy, when the phantom rebellious native group is said to be extinct, an invention of the Babu? Kipling does not seek to rationalize this situation, instead pointing to outside forces of hostility (i.e., the Russians) as threats to Empire, and silencing the "voice" of native revolution.

The reliance on textual sources is in effect a claim of greater knowledge. It is the primary means by which Orientalism accomplishes its goal of the subjugation of the "Other." Comprehensive knowledge, and the ability to produce "text," is not only a

source of power, but power incarnate. The novel clearly explores and perhaps exploits the dialectical relationship between power and information, and also suggests Kim is endowed with an innate understanding of it. In the episode with the Rissaldar, as discussed earlier, while telling "his" story, and prophesying about the coming war, Kim demonstrates how to acquire more information (without betraying his secrets) and reveals how the interest he has in the Game depends on the feeling and manipulation of power it makes possible. The Narrator recounts:

> Kim warmed to the game, for it reminded him of experiences in the letter-carrying line, when, for the sake of a few pice, he pretended to know more than he knew. But now he was playing for larger things—the sheer excitement and the sense of power. (95)

The Rissaldar, recognizing Kim's superior knowledge, consequently treats him as an "equal" during the rest of the conversation. Kim is able to take advantage of his position of "authority" by demanding "a sign"—more information—from the old soldier, rather than reveal any more of his privileged information. Superior knowledge creates a power dialectic by which the "ignorant" must bow-down to the superior understanding of the "informed." This is usually the native bowing to the colonizer, and within a space that blocks the "Other" from "knowing" anything other than what the occidental subject wants him/her to see. As expressed in the above passage, Kim often pretends to know more than he does, so that he might gain the necessary information that will reveal "some chance word" that will "give him a returnable lead" (131). Kim is gifted, as a Sahib, with the ability to generate information out of nothing, merely through the expectation of the native that he is informed and the charade this expectation makes possible. The "reproduction" of knowledge is a sticky issue within Kim, because sometimes the "knowledge" that is reproduced is not through mere duplication, cast or mold, but something more uncanny and insubstantial, which again puts into question its authority.

We see this uncanny process of reproduction at work in the "Wonder House" (i.e., the Lahore Museum), which is supposed to represent a "complete" warehouse of images and stored information of India's culture, accumulated and interpreted by the British. It must, though, supplement its holdings "from the Curator's mound of books—French and German," and not only with these but also "with photographs and reproductions" (56). As the text here reveals, the warehouse is "incomplete": the cataloging and housing of Oriental culture remains an incomplete project, and one that cannot escape the problems involved with reproduction—any more than the "incomplete" text can escape them. At certain points the "sequence fails," leaving gaps or "spaces," where "reproductions" must be inserted to ensure the meaning of the whole "tale," the history of the natives of India as transcribed, inscribed, and ultimately controlled by the British. The Museum is said to be given up to "Indian art and manufactures"—and that word "manufactures" has an ironic resonance in this context given the extent to which the archival space of the Museum does not merely reproduce but uncannily manufactures the symbols of the Orient. The "space between"—the gaps where the reproductions are inserted—is ultimately the key to the entire sequence, and as such, both the moment of "meaning" and the weakest link in the chain. Thus, to ensure control over the colonized, the desire to "fill" what Richards refers to as the "Imperial Archive" is of utmost importance to the colonizer, yet it is an ultimately impossible task. Even if a "total inventory" of cultural information were possible, and the uncanny manufacturing of that information were not necessary, such a vast amount of knowledge might still lead to ignorance and loss of power over the "Other." It is worth noting again that Creighton—the personification of British rule in India—acknowledges: "The more one knows about the natives the less one can say what they will or won't do" (159).

If one is to take Creighton at his word, then it is arguable Kipling recognized the problematic nature of his discourse on "Orientalism," perhaps even its ultimate futility; but, a broader understanding of the Great Game teaches the reader not to accept what anyone says or writes at face value. The Game is usually referred to indirectly, in a language all its own, known only to those who participate in its secret "play"—consequently, silence is as valued as the gathering and delivery of information. A participant in the Great Game early in life, Kim, under the tutelage of Mahbub Ali, understands the rules of delivering and withholding information: "Kim would deliver himself of this tale at evening, and Mahbub would listen without a word or gesture. It was intrigue of some kind, Kim knew; but its worth lay in saying nothing whatever to anyone except Mahbub" (66)—its "worth" is in its "silence." Another concern of the Great Game is the corruption of knowledge and verification of information. The novel eventually reveals that as an agent of the Indian Survey Department, Mahbub Ali, or C25 IB as he is known in the "locked books" of the government, tells "stories" to his superiors, which are checked against two other agents' statements, in much the same way the lama and the Babu refer to "notes" or "texts" to support their claims (69). With such a system of verification in place, upon receiving the "pedigree of the white stallion"—the secret information regarding native intrigue Kim delivers for Mahbub Ali—Creighton immediately accepts the information as "true," because it "bears out the other's information"—a rather haphazard method of judging the validity of information (84). Particularly in instances when Mahbub Ali is telling a "story" he has heard from another person (i.e., Kim), the possibility for corruption, despite corroborating testimony, is great. His tales are therefore stylistically, and more importantly, linguistically "badly told" because they are often not his tales, rather his interpretation of another's interpretation.

In a humorous and telling moment later in the novel, Hurree Babu suggests how he might attach himself to the foreign agents of Russia: "as perhaps interpreter, or person mentally impotent," a slip of the tongue that suggests the real worth of "the translator" (272). Quite simply, one can never truly "translate" exact meaning to another, and nor—a fact that undermines the totalizing aspirations of Orientalism—can one "translate" the exact meaning of an "Other." The verbal reproduction of another character's "story" is subject to distortion. For example, as mentioned earlier, when Kim mimes, repeats, and elaborates on Colonel Creighton's decision to engage the army, he changes the Colonel's statement, "It's punishment—not war," into "It is not war—it is a chastisement" (85, 96). The statement is corrupted, despite its similarity to the original, because the statements are inverted and the words are modified. The only piece of the message that stays the same is "the space between the words," and as I have been suggesting, the meaning of that space "in-between" is neither defined nor truly knowable. Again, when Kim acts as an "interpreter" between figures representing East and West (the lama and the English clergy), he invariably leaves out information, or adds his own "amplifications," rather than strictly translate "word for word," as requested by the English. The Narrator observes: "Kim, for his own ends, took upon himself the office of interpreter" (136). The corruption of meaning in the processing and distribution of information—through the "medium" of oral tales or written documents, and ultimately through the subjective nature of the individual doing the interpretation or transcription—undermines the colonial project of total comprehension. And yet at the same time this corruption, and the uncanny doubleness that comes with the translation process, allows the reader to envision an "in-between" space of hybridity that might be looked upon as a different sort of utopia from the completely archived space imagined by Orientalism: not a space of complete transparency of the colonized "Other" to the colonizing "Self," but one in

which the two have become sufficiently confused as to be viewed as translations of one another.

3. The Function of Bildung in Kim

Divided Selves

We have looked at representations of geographic space in the novel and the relation of these representations to the Orientalist project; we have also looked at the related issue of what sort of textual spaces the novel makes possible in its treatment of writing and how this intersects with Orientalism's goal of (re)producing the Orient. The supposedly homogeneous space of the Orient is at once affirmed in the novel and put into question; the transparent vision of writing that complements the disposition of Oriental space is, in turn, put into question by such things as corruption and translation, which point toward an "in-between" space that undermines the binary oppositions on which Orientalist writing depends. What I will now turn to is the related issue of the self and its development; the supposedly unified self that is the goal of Bildung will prove equally subject to divisions that negate the idea of a fully developed self and its integration into society.

Kim's divided "identity"—as both English and Indian—offers him a unique position to participate in the Great Game of the novel and the Orientalism of the text. We have seen how Kim insightfully recognizes his "in-between" position when he states: "I go from one place to another as might be a kickball" (166). This moment of self-reflection occurs when his native life and white identity collide as the British Army prepares to offer a "chastisement" (i.e., a lesson through war) to the childlike natives, and it is a key moment in the text, for it is the first time, as he makes his way to St Xavier's to be educated, that Kim seriously begins to consider his status as a Sahib and, less self-consciously, his movement toward maturity and purpose and the

resultant search for a Father figure to help him in his development. As Robert Moss points out in his account of Kipling and the "fiction of adolescence," "More than any of Kipling's other boy's books—perhaps more than anything else in Kipling's entire oeuvre—Kim concerns itself with the search for an identity" (Moss, 88)

The search for an identity is inseparable for Kim, and for Kim, from a choice of father figures: notably Creighton and the lama, but also—and even more problematically—to less "fully" developed characters as Mahbub Ali, Lurgan Sahib, and Hurree Babu. To Creighton, the head of the ethnological survey and secret service, Kim is a useful agent to retrieve and transport information; for the Tibetan lama, he is a chela, or servant, and guide to Nirvana. Both men function as competing father figures for Kim—along with the other spies and natives in the novel: all compete for his attention and, on a deeper level, serve as competing models for the development of a unified self within the text. While Kim's "fragmented self"—the multiplicity of his identities and hence potential father figures—allows him a unique position "between" worlds and selves, the existence of this divided self repeatedly undermines the assimilatory and unifying project of Bildungsroman: ultimately, Kim finds himself unable either to realize fully his Bildung as colonial subject (modeled after Creighton), or as an-"Other" sort of subject (modeled after the lama). Not surprisingly, the novel itself lacks the sort of forward momentum associated with the nineteenth-century Bildungsroman, and repeatedly seems to revert back to the eighteenth-century picaresque novel form, depicting the random and essentially repetitive adventures of an unchanging hero in an exotic location. This picaresque self, at "play" in the world and unconstrained by the anxieties of identity-formation, is a utopian possibility that Kipling shadows forth but cannot realize any more than can the hybrid character Kim gain "self-fulfillment" in the static colonial space of the

"Orient" where the lines have already been drawn between Self and "Other" in a way that excludes Kim's search for his own identity from ever being realized.

* * * * *

The first part of the novel—chronicling Kim's encounter with, and early adventures in the company of, the lama—can be read as picaresque because of the way that the question of the self's development does not seem to be a pressing issue. It is only upon the discovery of his amulet and British identity that Kim is taken out of the picaresque world of his childhood and the question of his identity, and his development, becomes critical. When he is caught, he is first mistaken for a Hindu urchin, but it is his "tinny, saw-cut English of the native-bred," his language, that initially gives him away and that is backed up by his and his dead father's identity papers (132)—a discovery that raises the possibility of his Bildung. After Kim is captured, his formal education begins, at St Xavier's: ironically, it is the lama who offers to pay for this education, so that Kim will not have to become a soldier (which, interestingly enough, would mean becoming like his deceased father). The lama, though shocked that Kim is a Sahib, recognizes he is about to enter the early phase of pre-adulthood, observing "it is not a small thing to make a child," and therefore hopes to set Kim upon the right path (141). The path ironically, and troublingly, leads right to Colonel Creighton and the Secret Service of the British Raj. In a further irony, as the text unfolds and, presumably, Kim's self develops more and more, we hear his voice less and less, until he is utterly silenced at the end; though it is the secrecy of the Great Game that forces him into silence, it is also true to the project of Bildung that his impulsive, "rebellious" youth give way to a passive, "tamed" adulthood. The development of a socialized self, as Moretti points out in his analysis of the classic Bildungsroman, in certain respects leads to the suppression of the self—a

suppression that in the case of Kim is all the more poignant because of the fact that, as we will see, his in-between self can never be fully socialized in any case.

Kim takes to Creighton as a father figure because of the power he commands, but also because of Creighton's knowledge of natives and his involvement in secrecy and intrigue. Though the natives have been fooled into naming Creighton "the father of fools," Kim recognizes both a kinship with Creighton and a desire to be a part of his world: "Here was a man after his own heart—a tortuous and indirect person playing a hidden game. Well, if he could be a fool, so could Kim" (164-65). Creighton has certain lessons to teach Kim to be a Sahib and ruler of the natives. The primal rule is: "There is no sin as great as ignorance"—knowledge equals power (168). Secondly, and seemingly contradictory to his first lesson: "Much is gained by forgetting, little brother"—secrecy is necessary in spying, so as not to give knowledge to the enemy (i.e., the native) (168). Finally, he recites the chorus Kim hears throughout the second half of the novel: "thou art a Sahib and the son of a Sahib" –be prepared to know and lead the natives because of who you are (167). This pathway to maturity that Creighton blocks out for Kim with his three imperatives (knowledge, secrecy, identity) seems perfectly aligned with the text's Orientalist project. Through education, the accumulation of knowledge of the native and land, and service in the Government (as a spy), Kim will become a man; he will become like Creighton and his other governmental father figures (Mahbub Ali, Lurgan Sahib, and Hurree Babu). This promise of Bildung and fulfilled manhood is inseparable, though, from a constant threat, expressed by all of these father figures, of death if Kim were ever to reveal his/their/the government's secrets. In this co-existence of promise and threat, we get a sense of how the notion of gaining maturity within an Orientalist framework is inseparable from that of falling into physical stasis/immobility and undergoing the death of language/personal expression.

If Creighton is the pinnacle of maturity of the Sahib in British-India, then the lama, in all his innocence and concern with kicking himself free of earthly concerns and desires, is the antithesis. The lama's suitability within the text to lead Kim to adulthood is never seriously contemplated, most simply because he is a native. Kim cannot grow to be another "Fountain of Wisdom" as the lama would like, or in the larger sense, a "Sahib," if he is the chela (i.e., servant) of an Oriental. The monk's asceticism makes him further unsuitable as a model for Kim's Bildung, as marriage is (in the ideological context of the classic nineteenth-century Bildungsroman) the final marker of a unified self—that is, marriage to a fellow occidental. In a sense, the lama is the "ideal" developed self that the boundaries of Orientalism will not let the text or Kim explore to its conclusion—although, as we will see, the ambivalent ending of the novel offers up the startling possibility that this inadequate father figure might somehow prove a satisfactory, if metaphorical, "bride." A more attainable native father figure, the Rissalder, is also unsuitable, again because of his native status, and his clearly "underdeveloped" self. The old soldier's self has never developed, in line with the infantilizing logic of Orientalism: he is like a child on his diminishing estate, rewarded to him by the Sahibs for his loyalty, waiting for orders or any kind of "work" from them. The Rissaldar spends his days in the childlike game of gambling and only attaining respect from his fellow natives when a white man shows up to pay his regards. Orientalism will never allow the native successfully to negotiate the path to Bildung.

I have said that Kim's models for development fall into the camp of two types of father figures, occidental and native. The situation is, however, rather more complex than that, and what we need to look at now are those father figures who do not fit comfortably into either camp and who seem not so much to offer Kim a path forward to a clear identity but a mirror reflection of his own hybrid condition. The

character of Hurree Babu is key in this respect, for he functions as both a teacher/father figure and as Kim's native double, a character, like Kim, of an "in-between" nature, both culturally and internally. Kim's greatest teacher in the Great Game, the Babu is also most like Kim. Both are masters of disguise, mimics, manipulators of language, the beneficiaries of a formal education. They occupy unique subject-positions in Kipling's text. Whereas Kim is a boy, but a Sahib, and therefore within the order of life in Orientalism preternaturally mature, the Babu is a man, but a native, and therefore within the colonial world, childlike. But this simple opposition does not get at the complexities of the Babu's identity. The Babu is certainly "playful," as witness the delight he takes in parodying the cliché talk of the "Colonial Englishman," but his childlike "fearfulness," which he excuses as a natural consequence of being a Bengali (and therefore a "fearful man"), seems to me both genuine and faked at times, making it difficult to tell when he is just "playing Babu." For though the Babu speaks like the childlike Bengali found in newspaper advertisements that the St. Xavier's boys mock, and acts/speaks like the university educated natives, who behave "English" in an exaggerated and affected way, it usually seems like more of an act than an actual indication of the Babu's identity. It seems the Babu acts "Babu" for more of its effect than as a true expression of himself. He performs his identity (which is very much antithetical to the organic conception of the self that generates the ideal of Bildung).

The Babu seems the most duplicitous of all the characters; by the very nature of his being a spy, and a very good one at that, he is untrustworthy. But, even his untrustworthiness, self-promotion and betrayal, are all in the service of the government. So while we cannot be sure if the Babu is acting as himself (a Bengali) or acting "Bengali" for ulterior motives, we can always be sure he is acting on behalf of the state, especially since the text presents his goals and the state's goals as

mutually compatible. The state, and its embodiment Colonel Creighton, wants information on the natives to help it maintain control, and the Babu wants the same information to be published so that he can eventually become a member in the British Society for Ethnology—a goal that also seems to signal his desire for the credit, or more succinctly the approval, of his superiors. Indeed, it is only upon hearing of the Babu's efforts to be made "a member of the Royal Society by taking ethnological notes" that Creighton "thought better of Hurree Babu, moved by like desire" (222-23). What Creighton is really responding to is the Oriental's "desire" to be like the white man, part of his society, even if it is as a member of its "secret society" of the Great Game: it makes the Babu in Creighton's eyes and estimation "Very human, too" (222). The more "like" him (Creighton/occident) that the native (Babu/"Other") desires to be, the more secure the Sahib is in his own position—at least as long as the belief can be sustained that the Babu *really* possesses the desire that makes him "human" for Creighton, and is not simply performing it.

The "untrustworthy native" trope of Orientalism is retained in Kipling's text and reappropriated; there will still be untrustworthy natives intriguing against the British Government, but there will also be dishonest natives working for the British Government (including the Muslim Mahbub Ali and the Eurasian, or half-native, Lurgan Sahib). For the Russian spies (one of whom, strangely, enough, is actually French) who become so central to the concluding part of the novel, the Babu pretends to hate the government—on account of minor matters such as pay and position—but he stays true to the current colonizers of his country. Kipling plays with traditional symbols of Orientalism, but retains the basic premises. The Russian spies' observations are useful, but not in the way they intended (as they are duped by the Babu):

> 'Decidedly this fellow is an original,' said the taller of the two foreigners....'He represents in little India in transition—the monstrous hybridism of East and West,' the Russian replied. "It is *we* who can deal with Orientals.' 'He has lost his own country and has not acquired any other. But he has a most complete hatred of his conquerors.' (288)

The Babu fulfills all the "aliens'" (foreign spies') desires and assumptions about British-India and the Orient; he becomes for them a comprehensible "pattern" of all natives in India, when he depicts himself as the "unfortunate product of English rule in India" (286). Again, as with memories of the Mutiny, the text tackles a major problem with colonial rule in India—namely, the possible dissatisfaction of the natives—but while bringing attention to and possibly challenging the trope at the same time cleverly manipulating its appearance in the text to the advantage of the British Empire and the Orientalist project—because, after all, the Babu is lying with regards to his treasonous critique of the government. Kipling uses the Babu as he does the Rissalder, bringing out weak moments in the colonial regime for possible critique, but having his natives' voices remain safely in line with the colonial power that their words momentarily seem to put into question. But is the issue of the Babu's (and Kim's) "monstrous hybridism" that easily dealt with?

This is the question that Kim himself will have to deal with once he becomes a student/prisoner at St Xavier's and is forced to consider the question of his own identity. The move away from the picaresque world of his childhood initiates a questioning of the self, and a repetitive series of identity crises that we now need to look at more closely. With Kim's relocation to St Xavier's, the novel seems to suggest that he is capable of the development from child to adult, and that he is not just a fully formed, yet forever immature "character" in a picaresque adventure. Upon his discovery as a Sahib, Kim quickly moves from being a native who refers to the English clergymen as "uncurried donkeys" (for their inability to speak Hindi) to a

Sahib who is acutely aware of the natives' tendency to mock the English while being seemingly deferential to them (136). Kipling seems to make Kim a tool for undercutting this small rebellion of manners in the natives by constantly surprising them by "knowing" what they have been saying, "chastising" them for their impertinence (their micro-rebellion), and then winning their admiration and respect because he understands native language and custom. Prior to his discovery, Kim is seemingly unself-conscious regarding his race and identity. It is the Narrator who is highly conscious of Kim's "white" status and takes pains to remind the reader of the difference Kim's "white blood" makes. And as Kim is more formally instructed in racial and cultural differences in the natives he moves among, he not only accepts and mimics such difference, but also embraces them. A rupture develops in Kim's character upon his entry into the colonizer's embrace: a division that seems linked to his status as a Sahib and that provokes in Kim a series of self-conscious reflections on his own identity.

On his way to St. Xavier's and his meeting with Creighton, Kim has his first struggle with his emerging self-consciousness and, having left the lama and the multiplicity of identities of the road behind, struggles with a new sense of isolation that seems to come from his "in-between" status:

> 'I go from one place to another as it might be a kickball. It is my Kismet. No man can escape his Kismet. But I am to pray to Bibi Miriam, and I am a Sahib'... 'No; I am Kim. This is the great world, and I am only Kim. Who is Kim?' (166)

Several changes in Kim mark this passage, and will be subsequently repeated throughout the novel in moments of stress: an introspection at his Sahib status and conflicting desire to serve the lama and live as a native; a tendency to refer to himself self-consciously in the third person; and a growing feeling of isolation, or "strong loneliness among white men," as he makes his "solitary passage" on the train

(significantly enough, given its associations with modernity) and into adulthood (151). The "native" Kim was (and might still be) comfortable in his surroundings, in contrast to the emerging "Sahib" Kim, who as an "Englishman in Kipling's India is," as Gail Low puts it, "an alienated figure who searches constantly for the meaning of his existence in a land hostile to his presence" (110). The Narrator continually stresses this divided characterization of Kim by inserting himself at moments in the text where Kim is tested, challenged or called into action, and making distinctions between Kim's use of his Sahib side and his native side. The narrator's attempts at retaining these distinctions aptly demonstrates Robert Young's observation that "fixity of identity is only sought in situations of instability and disruption, of conflict and change" (4). It is invariably the English half of Kim, and the use of the imperial language and education, that is called upon to overcome obstacles in the Great Game. Lurgan Sahib tests Kim through hypnosis, and Kim manages to save himself by shutting-off his mind from "the native word, he would not think of that," and taking refuge in English rationality, so that "his mind leaped from the darkness that was swallowing it and took refuge in—the multiplication-table in English!" (202). Again, even though Lurgan Sahib would like to know how Kim overcame his test-game, he cautions silence in Kim's development: "I wish I knew what it was that...But you are right. You should not tell that—not even to me" (203).

The second of Kim's crises comes when he leaves school and is allowed to travel back to his lama, so that he may become, in the Babu's words: "de-Englishized" (232). But obviously Kim (ironically enough the son of an Irishman) cannot completely lose his "English" identity, not when he is working as a spy for the Government. Through the "Asiatic" method of repeating his name (referred to as "mazement"), Kim is launched into another moment of self-reflection and alienation as he refers to himself in the third person: "Who is Kim—Kim—Kim" (233). Again,

Kim cannot find an answer to his search for a "solution of the tremendous puzzle" that is his identity, which eludes him "with a rush of a wounded bird" (233-34). A Hindu holy man notices Kim's trance/mazement and empathizes with what he sees as a moment of spiritual crisis, but he is unaware that the crisis is brought on by Kim's new role as a player in the Great Game. But the most interesting moment of this sequence is that Kim allows himself to lapse into his multiplicity of identities and betrays his disguise. When he identifies himself as a "Seeker," like his lama, and a close cousin of the Hindu priest, he forgets he is disguised in "Northern dress," and makes a cultural slip when he admits to the priest that "Allah alone knoweth what I seek" (234). Kim cannot control his many selves; his multiple voices slip out despite the strict warnings about remaining silent. It is only after his final breakdown, after the encounter with the Russians, that he will be struck dumb—and at the end of the novel it remains entirely unclear if this silence is the sign of a self's full entry into manhood or a sign of its permanent crisis.

Kim's final and most textually problematic breakdown comes after this final confrontation with the Russian spies, as he comes to terms with his betrayal of the lama. Kim laments: "But I love thee...and it is all too late...I was a child...Oh, why was I not a man?" (320). Despite Kim's successful navigation of the Great Game, even he realizes he has subsequently lost his "Way" to adulthood. His remorse for abusing the lama's trust seems genuine, and his body reacts by shutting down. But even this self-knowledge that he attains—that he has betrayed the lama who loves him—is subordinated to the larger forces that are retarding his growth. Sara Suleri observes that Kim is "finally unable to separate it [the Great Game] from the parameters of his own history...Kim's collaboration is therefore emblematic...of the terrifying absence of choice in the operation of colonialism" (116). Once again he reflects on himself, in repetitive terms that signal his inability to move forward, his

inability to choose his own self: "I am Kim. I am Kim. And what is Kim? His soul repeated it again and again" (331). Despite his efforts to incorporate both the Sahib and native worlds into his life, Kim is forced into the realization that they are incompatible, one "self" is antithetical to the other, and subsequently he will live a life of constant betrayal, either of the lama or the government. While Kipling has his character continually protest "I am not a Sahib," he cannot take the final rhetorical and political step of having his boy grow up to be anything but a Sahib, and so Kim becomes caught in a loop of perpetual identity crisis and guilt.

Kipling's solution is to suggest Kim will revert back to life as a wandering loafer, disconnected from an affiliation with either of the two worlds between which he is torn—a solution that, in effect, silences Kim's inner quest for identity. The Kim of the first half of the book is simply interested in new, sensory experiences and exhibits a pragmatic opportunism when utilizing the different aspects of his identity to further his immediate goals and fulfill his needs: deeper musings on his identity as both Sahib and native do not occupy his thoughts. For Kim, pointless travel, or physical movement from place to place, and experience to experience, will take the place of internal "movement," or growth. Kipling will avoid the contradictions of Orientalism and his character Kim by pointing towards a life of material wandering in a utopian India over mental wondering over the relationship between the white colonizers and native subordinates of India. The resolution to his crisis seems in some ways to be a reversion back to his ramblings with the lama during his "pre-colonial" childhood. For, ironically, despite the best efforts of the lama to help Kim free himself from the "Wheel of Life," Kim is brought back to his senses "with an almost audible click" as "he felt the wheels of his being lock up anew on the world without" (331). Kipling directs his character back to an appreciation of the sensations of the corporeal world, rather than pushing him toward a commitment to the spiritual

world of the lama. Unable to resolve Kim's hybrid identity, the author ceases his character's inward, self-evaluation and removes Kim from both the Great Game and the lama's spiritual search altogether, ending the novel's attempt at revising the traditional limitations on the self imposed by Orientalist discourse. The epiphany Kim experiences is his place in a world of endless "play": "Roads were meant to be walked upon, houses to be lived in, cattle to be driven, fields to be tilled, and men and women to be talked to" (331). It is as if Kim is returning to the "space" at the beginning of his novel, and back to the native-picaresque lifestyle he once enjoyed, without responsibility or societal ties, such as employment in the government as a spy. There is no mention of the lama's Search or the Way, nor is there reference to the Great Game. Faced with the conflicting sides of his nature and the conflicting cultures as depicted by the text, Kim seems to choose or is rather forced into a colonial space of perpetual adolescence, or as Suleri suggests, "a grim colonial territory that declares boys will be boys and nothing more" (117).

There is no more obvious sign of this failure to enter into the condition of a "mature" self than the absence of, or rather ambivalent references to, marriage at the end of the novel. A small detail from earlier in the text can help us introduce this issue. During his time in the "Wonder House" of Lurgan Sahib, Kim encountered what might be considered his native double: a young Hindu boy under a similar tutelage as Kim. He excelled at the game of the "Play of the Jewels," and like Kim, was given a multiplicity of names, since "his name varied at Lurgan's pleasure"—but he was unable to match Kim in the mimicry of the natives (205-06). The white boy Kim successfully demonstrated his mastery over the native in "acting native." And perhaps for this failure, or what will turn out to be his eventual failure in the Great Game, later in the novel the Narrator mentions in passing that the young Hindu "had gone away to be married," replaced as it were by Kim (217). (From what the reader

knows of Lurgan Sahib and the other spies of the Great Game, of course, the Hindu boy's disappearance may have a more sinister, murderous meaning than marriage.) His disappearance from the text into "marriage" (or death) coincides with the suggestion that the boy will be a failure or of little use in the Great Game. Kim seems to have escaped this fate, and yet his situation at the end of the novel is actually in many respects analogous to that of his native double. Just as the Hindu boy is disappeared and silenced by the text, so too is Kim silenced and taken from the reader at the end of the novel in a symbolic marriage with the lama, who believes he has "won salvation for himself and his beloved" (338).

Just before this unresolved "marriage" to the lama, Kim—in a final moment of crisis—retreats literally and metaphorically to the womb, in another intimation of the marriage that the text cannot expressly envision for Kim. The Narrator observes:

> And Mother Earth was as faithful as the Sahiba. She breathed through him to restore the poise he had lost so long on a cot cut off from her good currents. His head lay powerless upon her breast, and his opened hands surrendered to her strength. The many-rooted tree above him, and even the dead manhandled wood beside, knew what he sought, as he himself did not know. Hour upon hour he lay deeper than sleep. (332)

The warning from both the lama and the spies of the secret service that women are a hindrance to their respective projects—the attainment of Nirvana and the pursuit of surveillance—is ironically born out here by Kim's retreat from both the progression to a unified self and from the world of government intrigue, into a world of physical experience yet abstract purpose(lessness). And yet, as if in a last ditch effort to push back this retreat Kim has been forced into by the final incompatibility of Orientalism and Bildung, the text has Kim ambivalently go through the final, unifying movement of the classical Bildungsroman: marriage, in the form of a symbolic and vague (re)union with the lama who, during a fast and by meditating and "abstracting" his

mind, has re-imagined his travels through the countryside with Kim and come to the end of his Search through acquiring merit—by putting the needs of his chela above the needs of his personal search for salvation.

This is as far as Kim can proceed in his development, and it is a development that does not so much push him further along the road to self but simply back, in utopian fashion, on the picaresque road that he and the lama found themselves traveling on in the first part of the novel. The opposing sides of Kim's "self"—his dual loyalties to the world of Creighton and the world of the lama—cannot reach a resolution in the colonial space, so the solution the text offers is escape into abstraction and nostalgia. As Moretti points out:

> While hope looks ahead, towards the future, the valorization of the existing order by the classical Bildungsroman prompts hero and reader to look back, towards the past. The refusal to consider the future still "open," we have seen, is presented as an indication of maturity. Bildung is concluded under the sign of memory, of mémoire volontaire, of the rationalization of the accomplished journey. (68)

And yet, of course, the difference here is that the future of Kim, and Kim, does remain entirely open (we never find out what happens to him), and that the backward glance provides not "the rationalization of the accomplished journey" but the confirmation that no such accomplishment has taken place. The novel ends with the lama declaring: "Son of my Soul, I have wrenched my Soul back from the Threshold of Freedom to free thee from all sin—as I am free, and sinless! Just is the Wheel! Certain is our deliverance! Come!" (338). Son, servant (chela) or metaphoric wife/partner of the lama, these identities seems neither "complete" nor fitting for a Sahib. The end of the text seems to open up to an exotic utopia, where one can become anyone one wants to become, but yet it does not at all suggest what is to come next. It is as if Kipling has taken Kim and the reader of Kim to water (literally, to

the lama's "River of the Arrow" and figuratively, to a utopian colonial space), and then forbidden us to drink together (native, Sahib, reader). Kim is forbidden as a Sahib to join the lama in the symbolic matrimony that the novel nevertheless points toward: a marriage that would finalize his Bildung, and re-orient him within a newly flexible Orientalism that could take into account a hybrid character of East and West, "Other" and occident. As Suleri states, in the final analysis, "boys will be boys and nothing more" in this novel, even if that "more"—and the Bildung it entails—is repeatedly shadowed forth in Kim, and nowhere more emphatically than in the novel's inconclusive conclusion.

* * * * *

Colonial narratives of development seem to limit or contain the self. Kim's "Father Figures" of the Great Game ultimately retard his development and drive a wedge deeper between his divided self because the demands of Orientalism, as played out by the constant spying on the natives and accumulation of information, are in the end antithetical to the Bildung of a Sahib. From the moment Kim's white identity is found out, his many "Fathers" constantly teach him that he is a Sahib, and thus someone who will develop into one capable of commanding the natives. Yet at the same time a second lesson emerges, seemingly incompatible to the primary one, which is that Kim's true value rests in his ability to change identities, moving around India incognito—be it as a servant to the lama, a servant to the state, or both. Kim can be "someone," but only if he silences his individual, though conflicting, voice(s) and trades his name for "the dignity of a letter and a number" (211). As a Sahib Kim will be a cipher; his real value lies in his ability to simulate the "Other," and it is this contradictory demand on Kim that makes Bildung impossible and also complicates the project of Orientalism in the text. St. Xavier's does not approve of boys "who 'go native all-together.' One must never forget that one is a Sahib, and that some day,

when examinations are passed, one will command natives" (173); and yet it is precisely this "going native all-together" that Kim must repeatedly enact if he is going to realize his vocation as spy (or his counter-vocation as chela).

Kim cannot be a commander and a spy. And yet he has to be both. St. Xavier's teaches him how to be the former; men like Lurgan Sahib teach him the latter, engaging him in the more disciplined and codified masquerade of being native, attempting to eliminate mistakes of language, gesture and dress (207). The conflicted education Kim receives ironically pushes him—a Sahib, a "master"--into the service/servitude of the government's "Survey of India as a chain-man" (166): a "chain-gang" of sorts for the purpose of marking the boundaries of the British Raj and the boundaries between the occident and "Other." It seems if one looks critically enough at the project of Orientalism, everyone becomes a slave to its constraints (even whites like Kim), links in a chain that binds occident and "Other" closer together, yet forces them still further apart. A random soldier's voicing of a common cliché is particularly apt in describing the India Kipling depicts in the text: "in this bloomin' Inja you're only a prisoner at large" (151). To inhabit Kipling's world within Kim, one eventually becomes a prisoner in the vast abstraction that is the "great, grey, formless India" (143): a prisoner of the naming effect Orientalism has on people (i.e., White or Black; English or Indian; Sahib or native; occident or "Other"); a prisoner of adolescence, refused the ability to develop into a unified self, free of the intrusive demands of the colonial state and the Orientalist project that justifies it. In the end, Kipling cannot bring himself to inscribe Kim once and for all as either Sahib and spy or native and chela, and nor has he been able to reconcile those two sides; this is the sense in which Kipling's wonderful character cannot really exist within the revised colonial space the author took such pains to construct for Kim. Kipling

stopped his novel when he did because the Orientalist text he created had left Kim nowhere to go and with no definitive name (i.e., identity) to choose.

Naming is a key to the Orientalist project and it is equally important to determining the "final" identity of the self. A figure consisting of a multiplicity of identities, Kim is consequently known by a multiplicity of names: Kim, Kimball, Kickball, Sahib/master, Chela/servant, Pony, Jewel, Scribe, Chain-Man, Little Friend of all the World, Little Friend of the Stars, Imp, Spirit, and (though we never are told these "names") a letter and number in the secret service of the Great Game. Kim's "fragmented self" allows him a unique position and perspective within the text; as Richards argues, "No mere master of disguises, Kim is a master of identities who undertakes to gather information by becoming a simulacrum of that which he seeks to gather" (Richards, 24). However, Richards's argument situates Kim first and foremost as "Kimball O'Hara," strictly a Sahib—white boy—in the service of the government; but to suggest such a strict reading of the "value" of the character Kim neglects the "play" of identity in such a hybrid character.

The "play" of identity in Kipling's novel resists critics' attempts to simply limit Kim's "identity" as that of an English boy in the service of the state, or Kim the text as "a Bildungsroman in the service of the state" (Richards, 23). Even Kim's initial desire to "employ the dignity of a letter and number" (209) as a player in the Great Game represents not so much a desire to be codified in the books of the government, but to move freely, nameless, in the "play" of the India at large. Sullivan suggests:

> Kim's profound and growing concern with his identity...conflicts with his opposing delight in shedding identity, disguising himself, and entering the Great Game that, like his nightly boyish games, allows him the defense of anonymity, secrecy and autonomy. (164)

This anonymity seems temporarily lost when Kim goes to St Xavier's and (as Kim writes to Mahbub Ali) "a priest clothed me [as a European] and gave me a new name [Kimball O'Hara]" (150). If names connote power, Kim's abundance of identities and refusal to be "marked," as it were, allows him to evade simple classification and "go from one place to another as it might be a kickball" (166). As a "kickball", Kim(ball) is ultimately neither a polo-pony nor a "player" in the game, but rather the ambiguous medium through which the Game is played out. Thomas Richards observes that within the novel there is "no such thing as a nonconducting medium; everyone and everything, consciously or unconsciously, forms part of the state's internal lines of communication" (24). Kim is clearly situated "in the middle of it all" (273), a catalyst who affects people and events around him, but not a true catalyst, since he is affected deeply by his relationship with and teachings of the lama. Kim's involvement in the Great Game makes him complicit in the suppression and "othering" of the natives, and is in effect, an attack on himself and retards his development. That Kipling's hero seems to retreat from further maturity at the end of the novel suggests both the complexity of his character and the inability to reconcile his status and loyalties within the world of the novel. Perhaps the author ended his novel where he does because the basic incompatibilities of Orientalism and the Bildungsroman novel make an adult Kim, either chela to the lama or full-fledged spy of the British Raj, fundamentally unconvincing due to his personal affinity for the native world and the power structure Kipling cannot help but maintain, which privileges white above native.

What happens to Kim? He is both a link between cultures and a kickball between cultures. He is a fetish, meaning one thing to the agents of the British Raj (a servant and spy for the government) and quite another to the lama (again a servant, but also a guide sent by divine will). And then there are all the other identities Kim

represents to all the other people he encounters throughout the novel, both European and Asian. Which identity will prevail in the end? Does he go back to the British Secret Service and serve out his time as a spy for the government? Most critics think yes. Or, does he follow through on the symbolic matrimony that is shadowed forth at the end of the novel and declare his love and allegiance to the lama and the people of India, and by doing so, become an outcast from his white world. That, too, is a possibility—although not within the confines of the Orientalist or perhaps even the hetero-social text that Kim is, or masquerades as. Or is there a third possibility, in which these absolute forms of closure (Kim as spy; Kim as outcast) are averted in the name of a more open-ended future? What is Kim? And what is the sense of its ending? What are we to make of its closing lines, of the lama "cross[ing] his hands on his lap and smil[ing], as a man may who has won salvation for himself and his beloved" (338)? What is happening here? What kind of relationship is this and what has become of the British Empire and the Orientalist project in this ending? And finally, where are the two of them going? "Come," says the Lama (338). "Come" where? Kipling seems to leave the reader with abstractions: an abstract vision of Nirvana, an abstract notion of India and an abstract (neither Sahib nor native), unformed boy, Kim. Mahbub Ali's concern over Kim's status as a "free agent" is ironic and ambiguous: either an agent of the government recovering for more espionage or literally an autonomous individual "free" to make his way in the world as he pleases. While Kipling does not resolve this final ambiguity, perhaps his inability, or refusal, to privilege one cultural identity over the other is in itself a significant step forward in Orientalist discourse. It has certainly kept the readers of Kim involved in critical discourse over its merits, failures and complexities since its publication.

4. Conclusion:

The Never End(ing) Game of Kim

In conclusion, I would like to make several references to meta-fictional moments in texts by Kipling that help clarify his place within both literary history and the Orientalist project. The first two references are to a couple of Kipling's earlier stories of life in Anglo-India from Plain Tales From the Hills. In the first of these stories, he tells the tale of "Wressley of the Foreign Office," whose title character, in an attempt to woo a woman into marriage, writes the most comprehensive and insightful book on "Native Rule in Central India," only to be rejected by his love because she did not understand his book and "those howwid Wajahs" (264). The book is put away, only to be seen and appreciated by the Narrator of the story, when Wressley is retiring from India, returning alone to England. It seems a most fortuitous gloss of Kim: Orientalism and Bildungsroman, while seemingly complementary, inevitably thwart one another. In another story from the same collection, "To be Filed for Reference," a Narrator chronicles the final decline and death of McIntosh, a Sahib—educated and vain—who "went native," and by doing so, lost his place in white society and sank into the life of a dissolute loafer, penniless, drunk and with a native wife. When McIntosh finally dies, he passes over his "only baby," a book of native life as he has observed and lived it, to the Narrator, a fellow Sahib. To his wife, McIntosh says of his papers, "They would be of no use to you, Heart of my Heart." The papers are described as being in a "hopeless muddle," in need of "much expurgation," and are never published, the truthfulness of the author and the papers being in question (276-77). Once again, an early Kipling story serves as a gloss of Kim, in which the self is destroyed by the colonial system of racism and the difficulty of the reader to make sense of any representations of the Orient that might either

exceed the pre-scripted boundaries of Western discourse or fall short of the existential experience of the "Other" (in this case McIntosh's wife).

The third meta-fictional reference I would like to point to is from Kim. During the course of the novel, the narrator in his telling of Kim's story often refers to the "books" of the Government, or the intrigues of the Secret Service, from an omnipotent perspective situated sometime in the future. The narrator's reliance on the written records within the text seems to lend authority, both to the narration as a "real" story, and to the Government's documents, along with bringing a feeling of authenticity to the text as a whole. The narrator's referral to documentation is much like the characters' within the text who make claims of authority, and validate the authenticity of their stories, by reference to the written word. Kim's education at St. Xavier's is recounted by the narrator's perusal of the school's record, until Kim's removal from the school and entrance into the Great Game, at which point "the record is silent" (212). Kim will reappear, to the Government and its imperialist enterprise, as a letter and a number in the books of the Secret Service. But if the language and records within the text are subject to corruption, the narrator's reliance on such documents destabilizes Kim, the text, as a whole. One of Kim's reports that the narrator comments upon reveals the futility of the colonizer's attempt to document a "complete record":

> The report in its unmistakable St. Xavier's running script, and the brown, yellow, and lake-daubed map, was on hand a few years ago (a careless clerk filled it with the rough notes of E23's second Seistan survey), but by now the pencil characters must be almost illegible. (218)

The above passage suggests the eventual loss of all the "Written Words" (262) that have proven so important within the novel and for the project of Orientalism as a whole. Not only is the process by which the Great Game accumulates data

corrupting and subject to displacement—through imperfect interpreters, "cheap reproductions" and metaphorical language—but the very medium by which it is recorded (i.e., pencil, ink, and paper) is subject to material decay, disappearing from the page. If the efforts of the British Raj must eventually decay into "illegibility," then its agents' efforts to amass a comprehensive archive to "read" the "Other" and rule more effectively is an effort in vain. Kipling's text—a discourse on "Orientalism"—ultimately deconstructs itself, through its "play," which undermines traditional views of language, documentation and knowledge. And just as the text fades, so too does Kim, forever on the cusp of becoming. And because of this, Kim cannot be judged as a "successful" Bildungsroman, but rather as a proto-modernist novel, presenting an ambivalent hero, and an ambivalent text.

Everyone in Kim is relegated to a (sub)textual status: written into a book on ethnographic observations or into a governmental ledger, identified as a letter and a number, carefully plotted on the maps of India the government survey covertly compiles through its native agents. Creighton at one point describes Kim as a metaphoric book: as a self-styled "book-collector," he will "worm" the truth out of the young boy for his ethnographic studies (161). It is this obsessional endeavor, to turn everything into "text," and to cloud letters and messages with misdirection and subterfuge, filtering, transcribing, copying and in the end, "othering," that alienates the individual within such a system. The effect of this textualizing process within the novel and on its protagonist is what Suleri has described as "the loss of language and the inability of the message to contain anything worth reading" (116). The reason Kipling cannot reveal the contents of the books about India in those earlier stories is that, in effect, they contain nothing, and it is this void or cipher that destroys those who attempt to "know" the native world. The earlier stories only offer filtered occidental observations, while with Kim, Kipling attempts to represent balanced

interactions between occident and Other. All that there is to be conveyed, ultimately, about India from the perspective of Wressley, McIntosh, and Creighton is a "muddle" of occidental impressions of the "Other." The "voice" of the natives is almost completely absent from Kipling's earlier works of Orientalism. For this reason, Kipling refuses the reader the opportunity to review the merits of texts about the natives (within his own texts about India) because to do so would be to show the fallacy of comprehensive knowledge of the Orient and thereby weaken his own position as the "knowing" narrator, or author. Though Kipling attempted to represent the Orient and the "voice" of the native in his novel, marking a distinction from his earlier short stories, his efforts are eventually sabotaged by his own misconceptions and adherence to cultural prejudices. The author's attempt with Kim to write the book he could only gesture towards in his early stories ironically ends with his hero's disengagement from the "Oriental" world he created for him—a disengagement that is reminiscent of, but does not simply repeat, that which characterized the fate of the characters in those earlier tales. At the end of the two early tales, the Sahibs take their leave of the colonial space: Wressley returns to England; McIntosh dies. A similar but not identical leave-taking occurs at the end of Kim: Kim is silenced, his future is abandoned by the text, but this form of removal is significantly different from that of the earlier protagonists in that Kim remains alive and in India, which perhaps suggests—if not a resolution of the colonial dilemma—at least an acknowledgement of its tensions and the gesturing toward a space in which a revised colonial discourse might begin.

The perpetual presence of nostalgia for a colonial space and time that never existed, a space where and a time when white and native, like Kim and his lama, coexisted in uncomplicated harmony and hybridity, precludes the possibility of any kind of future for Kipling's utopian vision of India. There is nothing beyond the

endless playing of the Great Game and the turning of one's personal identity over and over in one's head (silently) like a "wheel" ("Who is Kim? Kim-Kim-Kim?"), or even like a "chain," until the self spins into a divided abstraction. The Babu prophetically points out, referring to the self-perpetuating, yet never-ending Great Game, that only "when everyone is dead the Great Game is finished. Not before" (270). This notion of the "never End(ing) Game" of Orientalism ties in with Lurgan Sahib's lesson that "the Game is so large that one sees but a little at a time" (217). While knowledge expands the reach of the colonizer and the project of Orientalism, the possibility for the individual to develop a unified self contracts and collapses. Kim's voice is silenced, a casualty of the conflicting demands, on the one hand, of his individual desire (to serve as his lama's chela) and his personal identification ("I am not a Sahib" [183, 319]), and on the other, of the government's controlling imperatives that he be a Sahib, lead the natives and in effect, betray his "people" in favor of the British Raj. The project of Bildung and Empire building are irrevocably linked within Kim, and consequently fail together, or rather evolve into an illegibly hybrid text that repeatedly doubles back on itself: childhood matures into childhood; Indians are de-exoticized into exotics; texts are copied into (sub)texts (or rather, flawed texts); the "other" is imagined into another "other;" and the colonizer creates and destroys and re-creates the Orient and in doing so, creates and destroys and re-creates the West. Individual, state and text, all, in the attempt to reaffirm and fortify their prospective identities, deconstruct themselves in their attempt to fit the unfittable patterns they have constructed. At the end of the novel, it is the "load of the writings on his heart" that causes Kim to experience his final breakdown (319). While the "writings" here literally refer to the documents he stole from the Russians, they might just as well stand for the Orientalist project that has forced him to betray the lama and turn against the natives of his India: Orientalism is the key to Kim's

personal "exile" from his place as a Sahib and in society. Placed as he is in the position of "in-between," Kim is uniquely situated to suffer from the inherent contradictions and fallacies of Orientalism, and perhaps inadvertently betrays to the reader what Kipling could not write or face himself. Kim's Bildungsroman can never really get started because the project of Orientalism retards the development of the individual by restricting the individual to its service. Kim, his fellow native spies, and even Creighton, are all bound to the primary function of maintaining the perpetual power of the state, the forever building and unbuilding, writing and rewriting, of a constructed status quo of occident eternally ruling over "Other." If the "occidental" orients himself in relation to the alienated "Other," then since the dialectic works both ways, the occidental character is also alienated, silenced and ultimately another kind of "Other." In other words, the distorted reflections of the "Other," by which the "occidental" views himself, must therefore distort the distortor's perception of himself. Further, the dialectic of Orientalism requires people to be either/or, never a little of both, or "in-between." Characters such as Kim become not so much marginalized as written out, or purged from the text. Kim's very presence and subsequent undeveloped state, or perpetual adolescence, suggests the absence of a true, inclusive discourse on the Orient. There can be no "unified self" within the construct of Orientalism, only reflections of reflections, copies of copies, echoes of echoes, equally distorted and divided.

In White Skins/Black Masks Gail Ching-Liang Low, paraphrasing Adrian Poole, observes that "the classic Victorian narrative [i]s characterized by optimism regarding the possibility of reconciling individuals and society" (113). That Kipling brings this Victorian optimism to bear on his most ambitious textual representation of India is evident in his attempted use of the Bildungsroman to bind together his discourse on an Orient that he believed he knew and wanted to represent—an Orient

that was not only the colonial space registered on the maps of Empire but also a utopian space he believed could exist. Zohreh Sullivan seems to recognize Kipling's effort: "What appears to be a boy's adventure story is also a complex fantasy of idealized imperialism and colonialism...Kim is about a child's discovery and recovery of identity and agency built upon a series of losses within an India he [Kim and in a sense Kipling] is about to lose" (150, 176). It is not surprising that just as the words disappear within the text, and Kim disappears from the novel, so too did Kipling disappear from India, writing his greatest novel about the land of his birth years after he had left it, never to return for any significant period of time, and retired to the countryside of a more legible "homeland," England, turning his back on the growing independence of the land and people that he loved, but that he could neither incorporate into his world view nor simply write away. While Kipling seemingly could not face the change that was coming to India, Kim seems prescient for its underlying acknowledgement that a new, hybrid individual and culture was coming into being in India. The colonial space would never be fully "colonized," nor deconstructed: natives would sound more like the English, and the English would come to adopt the cultural markers of the natives; interracial mixing would continue to evolve, despite stresses and strains, forming "in-between" families and communities. The Victorian writer could only go so far in his thinking and writing—his development cut off much like his character's—but his novel suggests the depth of his sensitivity to these changes and the need for a different discourse, a new, utopian Oriental world (which, of course, could never be entirely detached from the old world of an unreconstructed Orientalist discourse). Kim points toward a future that Kipling could not envision, and from which he had, ultimately, to turn away. India would henceforth be for him what it had, perhaps, always been: a little stop before the words that he could not speak, a

silence that he could not sound but for which his readers, thanks to him, can at least listen.

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